



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

much by its defeats as by its victories. For fifteen hours Sir Richard Grenville fought fifteen Spanish ships off the island of Flores, and when at last they gave up the unequal struggle but twenty men of her hundred and fifty were alive, and not a man without a wound. And when, two days later, Sir Richard died, it may well have been, as he said, "with a joyful and quiet mind, for that I have ended my life as a true soldier ought to do, and shall always leave behind the everlasting fame of a valiant and true soldier." It is memories like these that make us realize what England asks when she "expects that every man will do his duty."

The scene changes as Mr. Story pursues his narrative, but the spirit remains the same in India, the North American colonies, or the West Indies, and again when the enemy is no longer Spain, but France. Save for the sad episode of the American fratricidal war there is no page here that has not its glory, and even that was destined to increase the power, and the power for good, of the Anglo-Saxon stock. For a time England had to struggle single-handed against Napoleon, and for a time against Napoleon and ourselves, but surely the day has passed when the Anglo-Saxon race will consent, or can afford, ever to waste in brotherly strife energies all of which may yet be needed in a common struggle for a common cause and a universal freedom.

PERRY'S "WOMEN OF HOMER."

THE WOMEN OF HOMER. By Walter Copeland Perry. New York : Dodd, Mead & Co. 1898.

In 1882 Mr. Walter C. Perry published what has remained the best general work on Greek and Roman sculpture. There are more erudite treatises on special topics; authorities may differ as to the correctness of particular conclusions, such as the importance to be attributed to the Stroganoff Apollo in the interpretation of the Apollo Belvedere; but for beauty of style, clearness of presentation, and in the exposition of sculpture as the crowning glory of Greek genius, and the supreme expression of Greek thought, in his

tracing of the progress of the art through its strenuous development, its sublime maturity, and its beautiful decadence, his book remains unrivaled.

He has now placed us under renewed obligations by the "Women of Homer" (Dodd, Mead & Co.) It would be hard to find among recent issues a more delightful work or one more worthy of perusal. Just as Homer's men are the most perfect ideals of heroic manhood, so his women are the noblest among Eve's lovely daughters. And Mr. Perry enables us to realize their charms as few have done. Standing out alone upon his pages and interpreted by his exquisite sympathy and ripe scholarship, we are enabled to understand them in a way that would be otherwise impossible, at least without many readings of the immortal epics. He brings them before us one after the other, glorious Helen, winning all hearts by her grace and beauty, Aphrodite's victim and the blameless source of unnumbered woes; Andromache, the noblest and sweetest picture of a hero's wife that pen has ever drawn; Hecuba, the devoted mother; Penelope, the wisest and most faithful of matrons; and charming Nausicaa, the fairest and most attractive of all the dreams of girlhood. These and others he shows us, and when we lay down his book we realize as we have never realized before the beauty, the dignity, and the elevation of the Homeric conception of man and woman, and of their lives, their duties, and their destinies. He makes us see more clearly why the Greeks took Homer for their Bible, and how the most gifted of all the races of mankind found in him a sufficient guide. The "Women of Homer" is a book which the mere literary student could not have written, which could come only from one steeped in the glories of Grecian art; a work combining consummate scholarship with an intense sympathy and a most felicitous diction. Among so many learned but tedious disquisitions on the past, and flippant, coarse, or commonplace presentations of the present, it is a great pleasure to wander through Homer's grand and beautiful realm, guided by so competent a hand. It is not a large book, but it will cause many to turn again to their Homer (in the original if they

can, in translations if they must), and from his reading they will arise refreshed and strengthened, with a deeper sense of life's dignity and worth. Mr. Perry is an Englishman, but America may well boast that our own Bryant has enriched our common language with its noblest rendering of the glorious epics, and many will turn from one to the other with enhanced enjoyment.

G. B. ROSE.

ROSE'S "RENAISSANCE MASTERS."

RENAISSANCE MASTERS, THE ART OF RAPHAEL, MICHAELANGELO, LEONARDO DA VINCI, TITIAN, CORREGGIO, AND BOTTICELLI. By George B. Rose. New York: G. P. Putnam's Sons. 1898. 8vo., pp. vii. 189.

Readers of this REVIEW have the pleasure of an acquaintance with Mr. Rose, and they will recognize in the introduction to his new volume a very interesting paper on the general features of the Renaissance in Italy contributed by him to these pages not many months since. The characteristics of this introduction are the characteristics of the entire book: full knowledge, sound taste, balance, and sanity of judgment. So far as we can tell, there is not an eccentric note in the book—which is rare enough in all writings upon subjects of art, especially since Mr. Ruskin has impressed his brilliant but often bizarre spirit upon the world.

It is hard to say which of the papers we prefer. That on Raphael corrects the balance, which has lately been tipping toward depreciation. That on Leonardo succeeds admirably, in spite of its short compass, in bringing out the marvelous universality—it will not do to say versatility—of the man in whom culminated the genius of the Renaissance. That on Titian does him full justice as a religious and portrait painter, and is not at all vitiated by the current overestimation of the great but harsh Tintoretto. Correggio, too, who was overestimated by the last century but has suffered in this, is treated most sympathetically but, to our mind, fairly. As for Botticelli, Mr. Rose understands well his historical importance and shows himself all the truer a lover of the painter in not becoming his bitter partisan. He brings